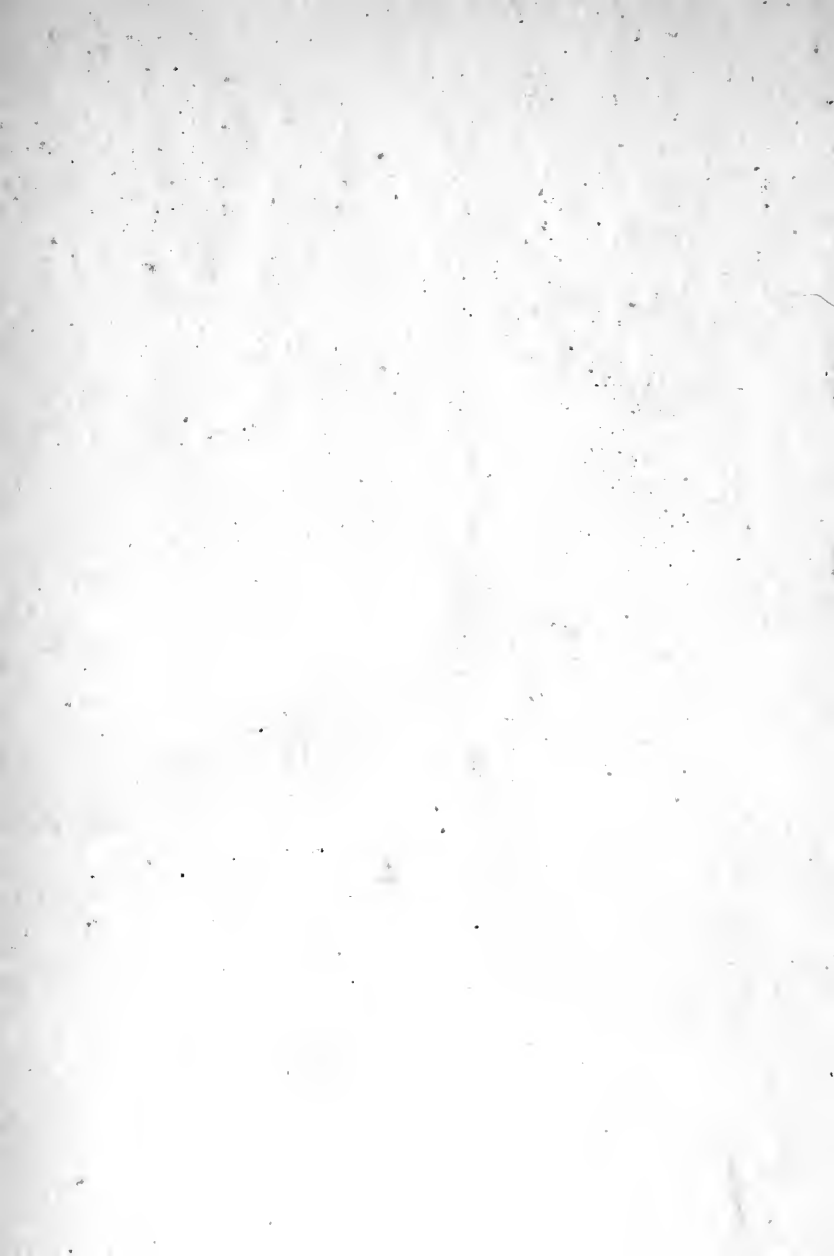
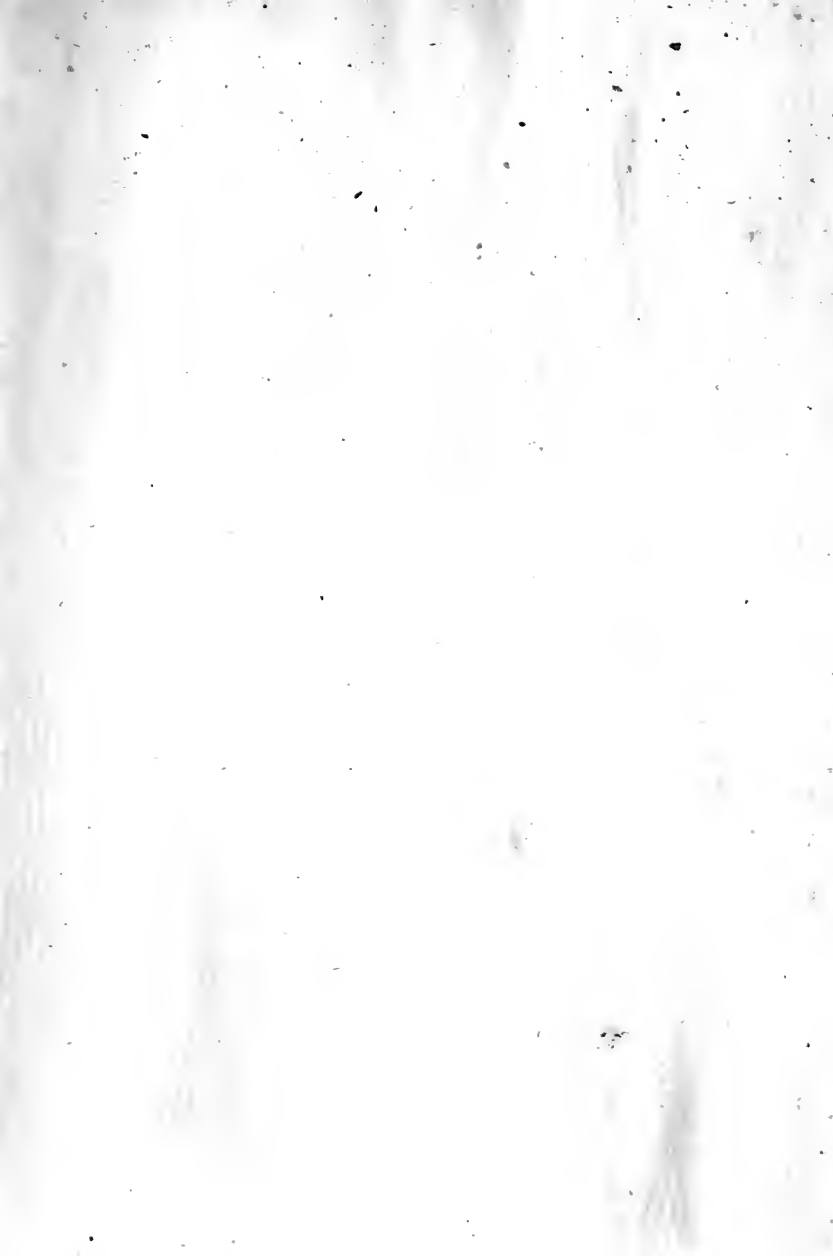


A HISTORY OF
THE MENDELSSOHN CHOIR
OF PITTSBURGH

DR. ERNEST LUNT, *Conductor*

JOHN G. BOWMAN





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The purpose of this book is to better acquaint members and friends of the Mendelssohn Choir of Pittsburgh with its historical background. In undertaking the work, it was hoped that the privilege and responsibility of membership would be impressed on all members. Dr. Lunt, Mr. Boyd and Mr. McGhee have furnished much of the material, the balance has been drawn from programs and clippings. Members of the executive board have made possible its printing.

Robert Bruce Watkins

March, 1938



MENDELSSOHN MALE CHOIR



INTERESTED in forming an organization for singing the highest type of choral music, a small group of men organized the Mendelssohn Male Choir during the summer of 1908. Mr. Ernest Lunt had come to Pittsburgh, with a background of solo and choral singing, three years earlier, so that by 1908 he numbered among his friends many of the city's singers and musicians. Close friendship with some of these men fostered the idea, and in July 1908 brought the decision, to start a new choral organization.* The organizers, Ernest Lunt, Samuel Beddoe, David Williams, C. Price Mustin, Charles W. McGhee, enlisting the aid of Edward J. Napier, accordingly set out to invite prominent church soloists to participate. An enthusiastic response led to a meeting, held July 20, 1908 in the Wallace Building, Center and Highland Avenues, East Liberty, attended by twenty men.

**Existing Choral Organizations:*

APOLLO MALE CHORUS.....	REINHARDT MAYER, <i>Conductor</i>
MOZART CLUB.....	J. C. MCCOLLUM, <i>Conductor</i>
PITTSBURGH MALE CHORUS.....	JAMES STEPHEN MARTIN, <i>Conductor</i>
CECILIAN CHOIR (Women).....	CHARLES N. BOYD, <i>Conductor</i>

Here formal organization was effected, a name chosen, and the following officers elected: Ernest Lunt, conductor; David Williams, vice-president; Charles W. McGhee, secretary and treasurer; C. Price Mustin, accompanist. Members were to pay no dues, were to furnish their own music; no one was to receive remuneration. Because of his active interest in music, it was decided to ask Mr. C. J. Braun, Jr. to become president of the new choir. Mr. Braun accepted shortly thereafter, a most fortunate event for the choir, because much of the credit for its early successes was due to his leadership.

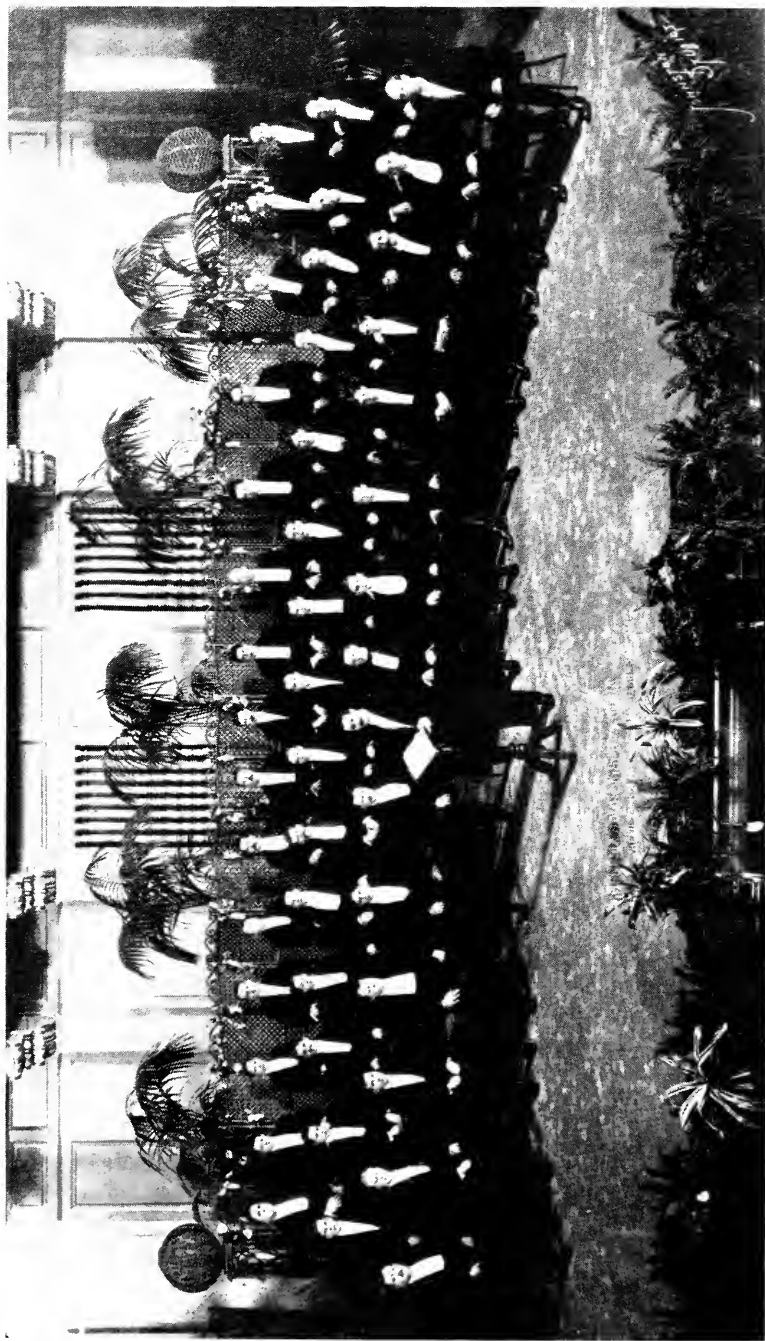
Rehearsals, held each Tuesday evening, were begun in September 1908. Through Mr. Braun, a rehearsal room had been secured on the second floor of the S. Hamilton music store, Wood St., where light, heat and rental were furnished free of charge, a necessary arrangement. During the fall, a gratifying amount of good newspaper publicity was given to the choir, to its members, and to its approaching concert.

The first concert of the Mendelssohn Male Choir was given January 28, 1909, in Carnegie Music Hall, with Ossip Gabrilowitsch, pianist, as guest artist. As the first step in a long, successful musical history, this concert was noteworthy. Mr. Charles N. Boyd wrote in the PITTSBURGH GAZETTE, "*A double triumph was scored, first by the chorus and its conductor, Ernest Lunt, and secondly, but in equal measure, by the pianist, Ossip Gabrilowitsch. The choruses selected for last evening were of greater musical value than male choruses are generally apt to offer. The singing was marked by an excellent ensemble, gratifying precision and unusually good intonation. The tone quality of the chorus is refreshing and is not*



ERNEST LUNT, *Conductor*

*This picture reproduced from first
concert program, January 28, 1909.*



MENDELSSOHN MALE CHOIR — APRIL 13, 1909

lost in the variety of shading Mr. Lunt obtains from his singers."

Mr. Charles W. Cadman wrote in the PITTSBURGH DISPATCH, *"The new chorus is composed of 40 well-trained and picked voices. By its fine work last night it fulfilled all the expectations of its organizers and won for itself a place in the circle of local choral societies. The balance and evenness is noteworthy; the shading and expression could scarcely be improved upon; while Mr. Lunt has exhibited discrimination in his interpretation of the diverse subjects of a male chorus program."* So musically the choir was a success in its first concert. Equally noteworthy is the fact that the first concert was a financial success. With no patrons, no backers, the thirty-five men who took part were responsible for bringing out a large audience to hear the untried choir. The singing, the enthusiastic work of that first group of men had in the course of six months time turned the Mendelssohn Male Choir from an ambition into an established organization in the musical life of Pittsburgh.

The following years of the Male Choir were years of musical achievement. The personnel and singing were maintained at the high standard set the first season, the numbers sung included notable works, and the list of guest artists was imposing. Such support was given the choir that large audiences were the rule. A brief review of the outstanding events of these years follows.

For the second season, the active membership was increased to fifty. In order to better insure financial support, interested persons were asked to become patrons and patronesses; 110 responded, evidence of the esteem in which the choir already was held. It is interesting to note in this connection that at

least six of those persons continue at the present time to support the choir.

Set to music by Mendelssohn, Sophocles Greek tragedy 'ANTIGONE was presented for the first concert of the second season, with Mr. David Bispham, reader, and accompanied by orchestra. The Music Hall was filled by an audience come to hear a program so different from that usually presented by a male chorus. Of this work we read, "*Mr. Bispham, the dramatic reader, held the audience completely under his sway, playing upon its emotions at will. Mr. Lunt's singers rendered the choral parts with exquisite refinement.*"

At the second concert of that season Miss Tina Lerner, pianist, a recognized artist, was soloist. Held February 3, 1910, it commemorated the one-hundred and first birthday of Felix Mendelssohn-Bartholdy. The program for the concert carried individual pictures of every member of the choir, pictures which had been used in publicity material.

An interesting event closed the second season when the choir sang three numbers at the Founders Day exercises of the Carnegie Institute, for which President William Howard Taft was the principal speaker. For their work at this colorful program the choir received public commendation.

The season 1910-1911 stands out as the most brilliant in the early history of the choir. The list of patrons and patronesses numbered 186 persons; the number of singers was increased to 60. The New York Symphony Orchestra, Walter Damrosch, conductor, exceedingly popular in Pittsburgh, had, through circumstance, been omitted from the regular symphony series that year. Consequently, an outstanding success

was scored when the choir appeared with the orchestra at the season's first concert. During the program two numbers were sung by the choir with orchestral accompaniment: PROCESSION OF KNIGHTS OF THE HOLY GRAIL—*Wagner*, with Mr. Damosch conducting; and THE WATER LILY—*Goetz*, Mr. Lunt conducting. Needless to say, the audience, filling the Music Hall, received both choir and orchestra enthusiastically.

Another success was achieved at the second concert when the Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, appeared with the choir. During Mr. Stokowski's second year as an orchestral conductor, it was his first appearance in Pittsburgh. A capacity audience heard the choir sing FAREWELL OF THE NORMANS—*Hugo Kaun*—with orchestral accompaniment, Mr. Lunt conducting. Excerpts from the criticisms speak for themselves: "*—and the result was one of the best musical treats this city has ever had.*" "*The choir never sang better and Mr. Stokowski has no superior among orchestra conductors.*"; "*Both with the orchestra and unaccompanied, the choir, under the direction of Ernest Lunt, sang in the same finished manner that has done much to make it so popular.*"

A change of policy marked the beginning of the season 1911-1912, when the by-laws were amended to permit the election of associate members with annual dues of ten dollars, the membership to continue until terminated by resignation. This step was taken in order to insure a more stable financial support. At the time of the first concert 106 persons had become associate members, 20 more were secured for the second concert. Both concerts drew large audiences, with Mr. Efrem Zimbalist, violinist, in Pittsburgh for his first appearance, as

soloist at the second. Mr. Zimbalist, only twenty-three, was highly praised. Criticism of the choir's singing during this season was particularly favorable, every indication being that a high degree of perfection had been reached and maintained. Praise of the singing at both concerts was practically unbounded.

At the first concert of the season 1912-1913, Mr. Xaver Scharwenka, pianist and composer, was the guest artist, here, also, for his first appearance in the city. In writing of this concert, all critics mentioned in particular the singing by the choir of two hymns, EINE FESTE BURG and O MY SOUL—*Tallis* Mr. David Bispham again acted as reader when Sophocles ANTIGONE was presented for the second concert. Again this work was well received, having been well heralded in advance. Another interesting end-of-season event occurred when the choir took part in an International Eisteddfod in Pittsburgh, July 4, 1913. Competing against thirteen choirs, the Mendelssohn won second place and a prize of \$500.00, first place going to the Rhondda Valley Choir from Wales. As a result of the contest the Mendelssohn was heralded in the following season's publicity as "Pittsburgh's premier singing organization."

The season 1913-1914 was a brilliant one. It opened with a concert by the choir and the Philadelphia Symphony Orchestra, under Leopold Stokowski, then in his second year with that organization. A selection from TANNHAUSER was sung by the choir with orchestral accompaniment. As a matter of record, it is a regrettable fact that this concert was not a financial success, left the choir in a position from which it did not recover for several years. Harold Bauer, pianist,

created a fine impression as guest artist at the second concert, during which the choir sang most of their numbers a cappella. By the time of this concert the associate membership had risen to two hundred, a number seldom equalled, not exceeded until 1937.

The season 1914-1915 was marked by the transition from male choir to mixed choir. The program for the concert of December 9, 1914, carried this announcement: "In the first program presented by the Mendelssohn Male Choir, the aim and object of the organization was stated as follows: 'The Primary object sought in the organization of the Mendelssohn Male Choir was to secure a body of singers prepared to devote their time and knowledge to the portrayal of music in its highest and most varied forms. The best examples obtainable in Glee and Part-Song writing will from time to time be produced, to the end that this particular branch of Musical Art shall be made better known and receive its due meed of appreciation and praise.'

"That this has been accomplished is well known, it being an established fact that the concerts given by this organization are the notable choral events of each season.

"It is the ambition of this choir and its conductor to continue in a larger sphere of action, and, it being conceded that the greatest choral works are those written for mixed voices, it has been decided to enter the season of 1915-1916 as a mixed choir which will be known as the Mendelssohn Choir of Pittsburgh."

With this end in view, Mr. Lunt invited about fifty ladies from among city church singers to form a Mendelssohn Ladies

Choir. This group began rehearsals during January, 1915, in Christ Methodist Episcopal Church, preparing for a concert held on April 30. Listed as two separate organizations, thirty-nine men and forty-six ladies took part in the concert, the two choirs singing separately in the first half of the program. The second half brought them together to sing the choir's first major work: COMMUNION SERVICE (St. Cecilia Mass)—*Gounod*. That the public approved the step taken was evidenced by continued fine support at the concert. So the end of the seventh season brought the end of the Mendelssohn Male Choir.

The first seven years had been years of great activity. Under Mr. Lunt the choir had earned a reputation for excellent singing, for artistic work in its field. Giving more and more of his time to the work of the choir, while receiving practically no remuneration, Mr. Lunt had brought to the conductor's stand the spirit and ability that held together the best male singers. Under Mr. Braun the choir had earned a reputation for presenting excellent programs, with the leading guest artists of the time, for it was through Mr. Braun that their services were obtained. Bringing to the choir his advice and influence, guidance and good judgment, Mr. Braun, treasurer of the Philadelphia Company, had early helped to secure support, to give the prestige needed for continued existence. A third gentleman, Mr. John E. McKirdy, then advertising manager for the Philadelphia Company, was responsible for the tremendous amount of excellent newspaper publicity which was invaluable to the choir. Receiving no remuneration for his service, Mr. McKirdy, or members of his family, has instead been a supporter of the choir from the beginning to the present.

Mr. McGhee continued as secretary and treasurer throughout the seven years.

But the work of these gentlemen was made fruitful by the work of the choir members. Singers and workers, the individuals not only made the music, but also went out to bring to the choir the public support it so richly deserved. Full houses were the rule rather than the exception, for which credit goes to the members. It was a compact, interested group of men; banquets and picnics were held regularly. At one banquet Mr. Braun was honored with a gift; at another Mr. Lunt was presented with a purse of five hundred dollars in recognition of his time and effort devoted to the choir. There is a note to the effect that the basses beat the tenors 23 to 1 in a ballgame at the first annual picnic. One fine custom followed throughout the years was that of inviting the children of the Western Pennsylvania Institution for the Blind to hear the concerts.

The following gentlemen served the choir as accompanists during these years: Mr. C. Price Mustin, Mr. Edward J. Napier, Mr. James B. Meanor and Mr. Walter H. Fawcett. Mr. Charles Heinroth and Mr. Harvey B. Gaul each assisted at one concert. Rehearsals had been held for two years in the Hamilton music store, for one year in a building on Duquesne Way, then for four years in the Mozart Club's rooms in the Hostetter Building on Fourth Avenue, where the Investment Building now stands.

The Mendelssohn Male Choir had a proud and enviable record, but the time came when an ambitious leader led it on to new triumphs in the broader field of mixed choral music.

MENDELSSOHN CHOIR

CONCERTS

The programs presented by the Mendelssohn Choir in the twenty-two years since 1915 have been many and varied. A complete list, of interest to members of the choir, is given in an appendix. During the first four seasons, three concerts were given annually; with the beginning of the MESSIAH series in 1919, four concerts were given each year until 1926; thereafter three concerts a year have been sung. Occasionally special concerts increased the numbers. Briefly, the more interesting facts and outstanding events are mentioned here.

The first concert, a group of miscellaneous songs, was given November 22, 1915. Appropriately, Ossip Gabrilowitsch, guest artist at the first concert of the Male Choir, was guest artist at the first concert of the Mixed Choir. For the second concert, The New York Symphony Orchestra, Walter Damrosch conducting, was guest, Choir and Orchestra giving two numbers together. The third concert of that first season is noteworthy in that it was devoted entirely to the singing of Oratorios, no guest artist appearing on the program. The choir for the first time was sole performer, furnishing the soloists, singing STABAT MATER—*Dvorak*, and HYMN OF PRAISE—*Mendelssohn*.

In 1916-1917, Luigi von Kunits, Concertmeister of the old Pittsburgh Symphony Orchestra and later conductor of the Toronto Symphony Orchestra, was guest artist at the first

concert. At the second concert, The New York Symphony Orchestra, under Walter Damrosch, appeared for the third time, gave the entire first half of the program. The choir sang Verdi's **REQUIEM**, with orchestral accompaniment, for the second half. A sign of the times appears in the program for the concert of May 3, 1917 in a note requesting the audience to join with the choir in singing **THE STAR SPANGLED BANNER** at the beginning and **AMERICA** at the end of the concert. This custom continued throughout the war period.

The season 1917-1918 is notable for the first presentation of the **ELIJAH**. Mr. Arthur Middleton, at that time one of the best known concert and oratorio singers in America, sang the title role; Dr. Charles Heinroth accompanied at the organ. This performance was eminently successful, as was evidenced by the fact that it was repeated the following season.

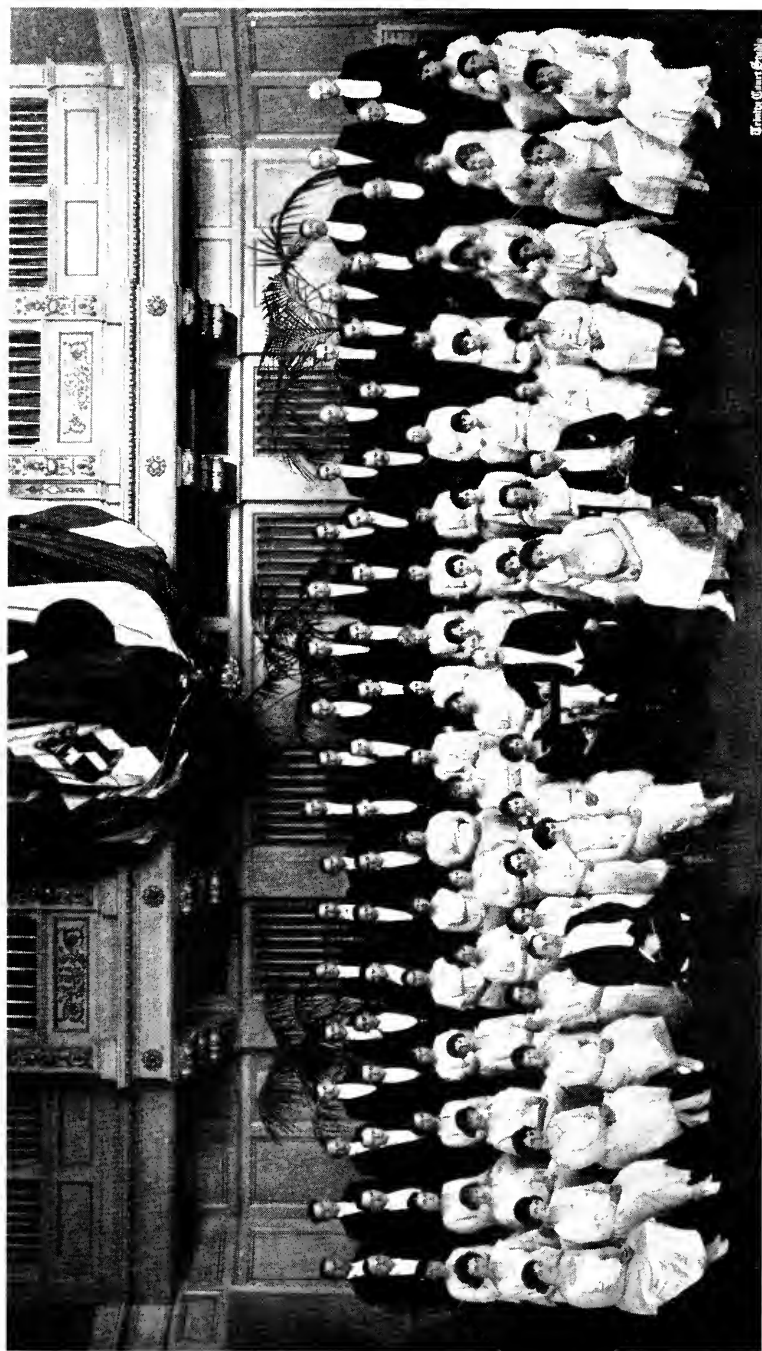
During its tenth season, the choir, on April 22, 1919, sang Handel's **MESSIAH** for the first time. The Mozart Club, in its forty active years, had sung the **MESSIAH** thirty-one times, so that its performance had become a part of Pittsburgh's musical life. That organization discontinuing its series in 1918, the Mendelssohn, feeling there were Pittsburghers interested in continuing an annual presentation of the great Oratorio, immediately took up the work. The first performance was given as a regular concert; thereafter the annual performance, starting in 1919, has been given in December as a special concert, aside from the regular season. So the present series by the Mendelssohn Choir, which this season reached its nineteenth annual performance, is part of a series lasting thus for fifty years, beginning its second half century with the 1937 performance. Too few Pittsburghers now realize the tradition,

larger than the performing group, that goes with the performance of the MESSIAH.

In the fall of 1919 occurred an event which later was of great significance to the choir, as will develop hereafter. Then only one year old, the Cleveland Symphony Orchestra, under the direction of Nikolai Sokoloff, was introduced to Pittsburgh at the opening concert. During the program three numbers were sung by the choir with orchestral accompaniment.

The years 1920 and 1921 saw the performance of several "firsts" in Pittsburgh, chief among which was HORA NOVISSIMA—*Parker*. The season 1921-1922 ended with an interesting event when a Stephen Foster Memorial Concert was given. T. Carl Whitmer, Harvey B. Gaul, and Adolph M. Foerster served as guest accompanists, compositions of each, as well as a group by Ethelbert Nevin, being sung along with five Foster numbers. Outstanding work of the season 1922-1923 was Sir Edward Elgar's DREAM OF GERONTIUS, sung without intermission.

Brahm's REQUIEM was given its first performance in Pittsburgh on March 10, 1924, with soloists drawn from the choir. As is usually the case after preparing a major work, the performance was worth repeating, so the REQUIEM was sung again in March, 1925, as part of an all Brahm's program, which included a group of four baritone solos sung by Mr. John Barclay, guest soloist. Continuing this series, the choir came, in the fall of 1925, to one of the outstanding events of its history. By invitation, Brahm's REQUIEM was sung four times in cooperation with the Cleveland Symphony Orchestra, twice in Pittsburgh, twice in Cleveland. A note in the Cleveland program tells us of the circumstances:



MENDELSSOHN CHOIR — DEC. 29, 1919

WALTER BARRINGTON, *tenor*

GRACE KERNS, *soprano*

LILA ROBESON, *contralto*

EDGAR SCHOFIELD, *bass*



ERNEST LUNT, *Conductor*, 1922

"In April 1919 there was rejoicing when a request for a concert by The Cleveland Orchestra, then six months old, was received from Mr. Ernest Lunt,* director of The Mendelssohn Choir of Pittsburgh. Calculations were quickly made, a fee quoted and the engagement booked. It was the first concert ever played outside of Cleveland by our Orchestra.

"When The Pittsburgh Orchestra Association invited Mr. Sokoloff and The Cleveland Orchestra to cooperate with this same choir in the Brahms's REQUIEM at its concerts of November 20-21 this year, the way was opened to introduce this work to Cleveland in its entirety. The Musical Arts Association (of Cleveland) welcomed the opportunity to show its appreciation of our neighbor's early recognition, so, for Thanksgiving week these two festival concerts have an especial importance. The Association bespeaks a hearty welcome for Pittsburgh's fine Choir."

Of the home performances we read, "*Pittsburgh heard one of the most impressive concerts in years.*" Harvey Gaul wrote, "*A beautiful Choir, a beautiful Orchestra, a beautiful work were heard last night at the Mosque.*" Criticism of the Cleveland performances was equally gratifying, one critic saying, "*The laurel of success belongs to the Mendelssohns and their distinctly efficient director.*" Many there are in the choir yet who talk about the trip to Cleveland over Thanksgiving of 1925.

The season 1925-26 was made even more noteworthy when the choir brought The Minneapolis Symphony Orchestra, Henry Verbrugghen conducting, to Pittsburgh for the winter concert. Verdi's THE MANZONI REQUIEM was sung with orchestral accompaniment.

Great preparation was made for the next season 1926-1927, during which two works, new to the choir, were presented. Prior to this time, four concerts a year had been sung; because of the more difficult character of the works being presented, it was thought best to limit the season 1926-1927 to two regular concerts, plus the MESSIAH, in order that the choir's standard might be maintained. So we find THE HYMN OF JESUS—*Gustav Holst*, on the program of the first concert, with the Cincinnati Symphony Orchestra, Fritz Reiner, conductor, as guest. Mr. Lunt conducted both choir and orchestra in the presentation, its second in the United States, of THE HYMN OF JESUS and also for Mendelssohn's HYMN OF PRAISE. With this first singing of the Holst number, the choir entered a period, continuing to the present, during which choral works by contemporary composers have frequently been given. Of the first modern work sung, Mr. Lissfelt wrote, "*As a technical feat alone, the performance was praiseworthy, but the choir last night struck a new note in choral singing hereabouts.*" The second concert was given to the choir's first rendition* of THE PASSION ACCORDING TO ST. MATTHEW—*Bach*, a ripieno choir of sopranos from the Tuesday Musical Club and a fine guest quartette assisting.

February 10 and 11, 1928 were eventful days in the choir's history, for on those dates the choir sang, at the invitation of the Pittsburgh Orchestra Association, in Syria Mosque, with the Minneapolis Symphony Orchestra. Mr. Lunt conducted choir and orchestra in giving THE HYMN OF JESUS; Mr. Henri Verbrugghen conducted choir and orchestra in Beethoven's Symphony No. 9, in D Minor, the CHORAL SYMPHONY. Much

*Sung earlier in Pittsburgh by The Mozart Club.

was written of the two concerts, praise abounded, but most gratifying to the choir was a straight-from-the-heart letter sent Mr. Lunt by Mr. Verbruggen. We quote in full:

"My dear Mr. Lunt,

It is not long since the last mighty chords of the mighty and immortal Ninth Symphony have died away (alas that they should die); in a few minutes I shall be at dinner with friendly guests and then away to another city and after that, farther afield, and I wish before I leave Pittsburgh to thank you and your choir for the joy, the pure heavenly joy, which you have given me. Beethoven, with me, is a religion, and I am one of his most fervent, humble, and devoted priests.

I have studied Beethoven's music all through my conscious musical life, constantly finding new touches of life and expression in it. I have performed the Ninth Symphony on three continents; in Scotland with my Glasgow Choral Union; in London with the famous Leeds Choir; in Australia with my own choir of 110 trained vocalists; in the Twin Cities; but, I have had to come to Pittsburgh to hear it sung to my complete satisfaction. Think what that means! As I wrote to Mr. E. L. Carpenter, the enthusiastic president of our Minneapolis Orchestra Association, your choir has youth, freshness, intelligence, sureness, alertness, and if you can keep up its present standard, you will have done a mighty fine thing for this country, which is notoriously deficient in good choirs.

Anyhow, I have had a wonderful time. You and I, with so many friends and acquaintances in common must be predestined to cooperate and are *going to* if I live long enough. Please assure the members of your choir that I have become too Scotch to throw any bouquets; what I say is straight from the heart and under the impulse of the after-glow of a wonderful interpretation of an undying masterpiece. Thank them all a thousand times for their willing response and accept my sincere expression of heartfelt gratitude for your share in the preparation and for your valuable and unselfish cooperation.

Most cordially yours,

February 11, 1928.

H. VERBRUGGHEN"

During the next five seasons, from 1928 through 1933, a variety of programs were given. *LA VITA NUOVA—Wolf-Ferrari* in 1928, *THE BEATITUDES—Franck* in 1929 and *ISRAEL IN EGYPT—Handel* in 1932 are worthy of mention among works not previously sung. The notable feature of these years, however, is the works by contemporary composers sung at different times, showing the true adaptability, under its director, of the choir. *SURSUM CORDA, LAMENT FOR BEOWULF, PSALMUS HUNGARICUS* and *BELSHAZZAR'S FEAST—Walton*, all come in the "modern" classification. The preparation of such music was stimulating and, coupled with the standard Oratorios, made well rounded programs.

The season 1933-34 brought Pittsburgh a treat when *THE CHILDREN'S CRUSADE—Gabriel Pierne*, was sung for the fall concert and repeated at a special concert the next spring. Two hundred children from the Pittsburgh Public Schools, trained under Dr. Will Earhart, assisted in making musical successes and popular concerts of both performances.

1934 saw another contemporary composer added to the list when Ernest Bloch's *SACRED SERVICE* was sung for one of its first performances in this country. Frederic Baer amply filled the role of Cantor.

With twenty-seven years of musical service to Pittsburgh behind it, Mr. Lunt decided in 1935 to lead the Mendelssohn Choir to the crowning work of its career. *THE MASS IN B MINOR* by Johann Sebastian Bach was sung on Good Friday afternoon, April 10, 1936, in the East Liberty Presbyterian Church. Jeanette Vreeland, Rose Bampton, Dan Gridley and Frederic Baer supported the choir in the solo parts. Sung with four choruses omitted, it was nevertheless the first time the work had

been performed in Pittsburgh. The undertaking was tremendous; the preparation long and arduous for conductor, accompanist, and choir; the performance a fitting climax to a year's work. Ralph Lewando wrote in the Pittsburgh Press, "*The performance was rich in achievement, the various choruses—especially the Qui Tollis, Et Incarnatus, the memorable Crucifixus and the Cum Sancto—revealing qualities and musical elements that have long since established the Lunt forces as a significant factor in our musical life. Mr. Wickline furnished a sensitive, skillful and highly musical organ background.*" The service was dedicated to Richard Beatty Mellon, who made possible the magnificent Gothic structure which was so completely the appropriate setting for the singing of the Mass.

THE MASS IN B MINOR is not a work to be learned in one season, nor to be heard only once. On Good Friday, March 26, 1937, the MASS was repeated, this time in its entirety, in the East Liberty Presbyterian Church. A quartette composed of Ethel Sellers McGill, Alta Shultz (both members of the choir), Ernest McChesney, and Fred Patton assisted. The choir sang with more certainty, a better knowledge, and gave consequently a more finished rendition than at the 1936 performance. Again Homer Wickline accompanied beautifully.

It is difficult to believe that any better performance had ever been, or could ever be, given by the Mendelssohn Choir than the performance given the MASS in 1937. Certainly the subject and the rendition were a fitting climax to twenty-nine years endeavor by Ernest Lunt and the many who have sung under him; the organizers of the choir could be satisfied that the original aim had come close to fulfillment.

The thirtieth season opened with the fourth presentation

of Mendelssohn's ELIJAH, Frederic Baer again capably filling the title role. This was followed by the annual MESSIAH concert, with a quartette of guest soloists all new to the choir. Now the time approaches for the third singing of the MASS IN B MINOR in the East Liberty Presbyterian Church. The season will close with a performance of Pierne's CHILDREN'S CRUSADE, school children under the supervision of Dr. Will Earhart singing with the choir. An ambitious season, this thirtieth is testing to the full the ability of the Mendelssohn Choir. There is no doubt but that it will add in stature to the artistic achievements of past seasons.

SOLOISTS

During the years since 1915, many guest soloists have appeared with the Mendelssohn Choir. Some sang only once, others have sung as many as seven times, in major roles. Some were well known at the time of their appearance, others came early in their careers, to reach prominence later. Briefly we mention a few.

Grace Kerns appeared first with the choir to sing the soprano role for the MESSIAH, December, 1919, first concert of the special series. An outstanding MESSIAH soprano, Miss Kerns sang with the choir five times in that Oratorio, seven times altogether. Jeanette Vreeland was well received when she sang the soprano part in the MESSIAH concert of 1922. Thereafter Miss Vreeland appeared twice with the choir.

Of the many contraltos appearing from time to time, only Nevada Van De Veer has sung repeatedly, her first of six appearances being for the MESSIAH, 1924, her last for the MESSIAH, 1936.

Eight tenors have sung three or more times each: in the early years Walter Barrington and Robert Quait, then Reed Miller; latterly Allan Jones, Dan Gridley and Harold Haugh, the last a divinity student whose sympathetic reading of the Narrator in the first performance of *THE CHILDREN'S CRUSADE* touched all who heard it. The seventh was Dan Beddoe, one of the best *MESSIAH* tenors to appear with the choir. A brother of Samuel Beddoe, who helped organize the Mendelssohn Male Choir, Dan Beddoe was well known to musical Pittsburgh, had a national reputation. His appearances with the choir were for the *MESSIAH* in 1926, 1927, 1929 and 1930. Of the third performance Harvey Gaul wrote, "*That patriarch of tenors never seems to age*", referring to the fact that Beddoe was at the time about seventy years of age. One tenor, Arthur Kraft, has sung seven times with the choir, including the *MESSIAH* of 1922, and 1934, once for the *ELIJAH*, all three times for the *ST. MATTHEW PASSION*.

Among other tenors to appear, we find Richard Crooks, singing for the first time in Pittsburgh, in the *MESSIAH* of 1924, and Clifford Menz, now tenor soloist at St. Bartholomew's Episcopal Church, New York City, in the *MESSIAH* of 1936.

In the baritone group, Mr. Arthur Middleton, already mentioned as singing the lead for the performance of the *ELIJAH* in 1917 and 1918, returned in 1923 to sing in the dramatic cantata, *THE CROSS OF FIRE—Bruch*. Mr. Middleton sang a group of five solos on the same program. Nelson Eddy, who came to sing in the *MESSIAH*, 1931, his first performance in Pittsburgh, appeared again for the Brahms's *REQUIEM* of November, 1932.

Among the basses, Fred Patton has sung six times with

the choir, first in Mendelssohn's ST. PAUL, 1920, then for four MESSIAH performances, and finally for the MASS IN B MINOR, 1937. Mr. Lissfelt wrote after the MESSIAH of 1936, "*Fred Patton's bass solos set the pace of the evening; we never have had his equal in this part.*" Frank Cuthbert, a former member of the choir and now director of music at the East Liberty Presbyterian Church, started singing solo parts in 1917, was bass soloist for the MESSIAH of 1920. Leaving Pittsburgh in 1921, to become bass soloist at St. Bartholomew's Episcopal Church, New York City, Mr. Cuthbert returned to sing in the MESSIAH of that December, and on five other occasions since, the last time for the ST. MATTHEW PASSION of 1934. Frederic Baer has done some outstanding bass work in his six appearances with the choir since 1928. Witness Mr. Lissfelt's appraisal of his singing of the ELIJAH role in 1929, "*In voice and manner he approached the music ideally. His performance was one of the finest examples of Oratorio singing in our recollection.*" As the Cantor for Bloch's AVODATH HAKODESH and as the High Priest in SAMSON AND DELILAH, Frederic Baer performed equally well.

Many other soloists who acquitted themselves well might be mentioned. Taken all together the list is impressive, the best soloists in the country having sung with the choir throughout the years. Especially have we had fine quartettes for the MESSIAH series, a treat for Pittsburgh which has been generally, but not always, appreciated. Dr. Lunt deserves credit for his selection of guest soloists, for bringing back favorites, for introducing new voices.

Turning to soloists drawn from the choir, we find a long list of members who have taken part in the various programs,

both in incidental solo parts and in major roles. No attempt is made to enumerate or evaluate the work of each. Several there are though whose work over a period of years cannot be ignored in a record of the choir. A member from 1917 to 1933, Mrs. Irene Garrison Cramblett sang many times as assisting soprano soloist, seven times in major solo parts, including two MESSIAH performances. Alta Shultz became a member in 1920, has since done more solo work for the choir than any other person, either member or guest. Her first major solo part was for the MESSIAH of 1922 in a quartette composed of Jeanette Vreeland, Arthur Kraft and Charles Tittman. Since then Miss Shultz has sung eight major roles, a record climaxed by her work last fall as contralto soloist for the MASS IN B MINOR. Sarah Jamison Logan, contralto, has sung four major solo parts. Well known to Pittsburghers, Margaret Spaulding Stockdale, Helen Bell Rush Davis, Ann Vernon Root, Mabel King, Viola Byrgerson, Letty Eifler, Arthur Davis, Raymond Griffin, Chester Sterling, and Edward Williams, have assisted at various performances. The choir has always been fortunate in having excellent solo quality among its members.

ACCOMPANISTS

Until 1932 the accompanist played for rehearsal, with only an occasional appearance at concerts when piano accompaniment was needed. Eight persons served as piano accompanist in the seventeen year period from 1915: Mr. James B. Meanor, Miss Evelyn Parker, Mr. Walter Fawcett, Mrs. Elsie Boyce, one season apiece; Miss Lucille Gregg and Mrs. Margaret Crouse Lunt, each of whom accompanied during three and one-

half seasons; Miss Mildred C. Fey, at present a member of the choir, who served during five seasons; Miss Ebba Lindbom, one season. Miss Gregg, Mrs. Lunt and Miss Fey each appeared at concerts several times to assist with piano accompaniment. During this same period, organ accompaniment at the concerts was played for the most part by two men. Mr. Walter Fawcett, now organist at Christ Methodist Episcopal Church, played at practically every concert from 1915 until 1923. Thereafter, Earl Mitchell played organ accompaniments.

In 1932 Mr. Mitchell became full time accompanist, playing for both rehearsal and concert during three seasons. Altogether, during his twelve year association with the choir, Mr. Mitchell played for thirty-seven concerts. His accompaniments from beginning to end were consistently praised by reviewers. In 1935 Homer Wickline took the job of full time accompanist, at the piano for rehearsal, at the organ for concerts. During his two seasons Mr. Wickline has accompanied well, with two excellent performances of the MASS IN B MINOR to his credit. Much of the artistic success of the mixed choir has been due to the dependable performance of those mentioned here.

CONDUCTOR

Ernest Lunt was born in Southport, Lancashire, England, in 1877, the son of Lemuel and Alice Howard Lunt. He began his musical career at the age of six as a chorister in St. Luke's Episcopal Church, Southport, becoming solo soprano at nine, a position he retained until his voice changed at the age of 16. After several year's study, chiefly under Dr. J. C. Clarke, Mr. Lunt made his professional debut as tenor soloist in

Handel's MESSIAH at St. George's Hall, Liverpool, in 1903.

At the age of 18 he organized and conducted a male choir of 24 voices, known as the "Abby Glee Club." This choir was later augmented and, under the direction of Dr. J. C. Clarke, became famous as the "Southport Vocal Union." The choir won first prize at the "Moccambe Musical Festival", the greatest competitive festival held in the British Isles at that time, three years in succession, and also was victorious in the open competition held in Queen's Hall, London, in 1903, against the best English and Welsh choirs of the day.



DR. LUNT

In 1904 Mr. Lunt decided that greater opportunities lay in the United States, so, coming to this country, he made his home in Pittsburgh. He began his musical career here as tenor soloist at the First Presbyterian Church, North Side, then continued at the Point Breeze Presbyterian Church, holding

each position for a period of two years. During the next four years he sang at the Third Presbyterian Church. Then followed a period when Mr. Lunt was director of music at St. Peter's Episcopal Church and Christ Methodist Episcopal Church, twelve years in all. Latterly he has been directing music at the Shields Presbyterian Church, and most recently has become director of the men's chorus of the Allegheny Steel Company. During the past thirty years Mr. Lunt has, as a voice teacher, been training others to sing.

Everything that has been recorded in this book is a tribute to Mr. Lunt's perseverance and ability as a conductor. Mendelssohn Choir has for twenty-nine successful years meant one thing: Ernest Lunt. What the Mendelssohn Choir has contributed to Pittsburgh's musical life is therefore the contribution of Ernest Lunt. Consideration of the record leaves no doubt as to the value of that contribution. In recognition of this fact, therefore, the University of Pittsburgh, at its 1937 commencement, conferred upon Mr. Lunt the honorary degree of Doctor of Music. May Dr. Lunt continue to lead the Mendelssohn Choir through many more years of service.

PERSONNEL

The Mendelssohn Choir was at first a compact organization of approximately one hundred singers. At the first concert of the mixed choir in 1915, forty-eight ladies and forty gentlemen took part. With increasingly difficult music being sung, the choir was enlarged in 1922 to a nominal number of two hundred singers, the immediate reason for the radical change at that time being the coming performance of Elgar's DREAM OF GERONTIUS which required three separate choirs. Since 1922

the number of singers has varied, from concert to concert, between one-hundred sixty and two hundred. There is an annual turnover of about fifteen percent. It is therefore probable that in twenty-nine years time some eight hundred persons, on a conservative estimate, have sung under Mr. Lunt's direction. Never has there been any dearth of competent, willing singers; at times there has been a waiting list. Members have been drawn from all parts of Pittsburgh and practically all the surrounding communities, some coming from points as far distant as Washington, Pa., East Liverpool, Ohio, and even Johnstown, Pa. The choir has always attracted a great many church soloists, has been comprised wholly of experienced singers.

Loyalty has been a dominating characteristic of the active members. Paying ten dollars dues, attending rehearsals every Monday night from September through April, many continue active for years. Of those who sang in the first concert of the Mendelssohn Male Choir in 1909, one tenor, E. R. Shively, still sings regularly. Another of the original members, Mr. Harold Gittings, sang for twenty-eight seasons. Mr. Marcus Boyd entered the choir in 1910, has sung continuously since with the exception of the war years, when his name appeared in the programs as Lieut. Marcus Boyd. Of those ladies who sang in the first concert of the mixed choir, Miss Mabel King, Miss Ida B. Kreps, and Mrs. Esther Blue Loeffler are active members at present.

Rehearsals have been held since 1915 in the rehearsal room of Carnegie Music Hall. The choir has always had the cooperation of the Music Hall officials for rehearsal and concert arrangements. Their courteous treatment of the choir throughout the years has been appreciated.

Until 1934, singers dressed for concert in white formal dresses and full-dress suits, the choir making a striking picture, on-stage. For the season 1934-35, robes were purchased by the choir, white for the ladies, black for the gentlemen, this garb being more in keeping with the character of the music generally sung. At times, even the soloists appear robed. The choir is glad to acknowledge here the work of Mrs. John F. Jose, active member since 1921, in caring for the robes.

SUPPORTING MEMBERS

The chief support of the Mendelssohn Choir has come from those persons who each year enroll as associate members, and, since 1930, from that smaller group of sustaining members and patrons. Approximately two hundred persons join each year in the supporting memberships, although the number has varied considerably, usually reflecting the interest of the active members in securing the support. Some there are who have been long-time supporting members, forming a backbone that has been invaluable. One of the most loyal, from the beginning, is Mrs. D. M. Clemson, who in 1908 was, with Mr. Lunt, a member of the quartette of the Third Presbyterian Church. Mrs. William Thaw, in recognition of her support, personal interest and advice, was for eight years an Honorary President of the Choir. Mr. W. C. McCausland, a former treasurer of the Carnegie Steel Company, now deceased, for years advised as well as supported; Mr. C. J. Braun, Jr. has continued to this day his original interest, is now a sustaining member. Mr. A. E. Braun, Mr. T. Clifton Jenkins, Mr. and Mrs. Ralph Flinn, Mrs. W. H. R. Hilliard, Mrs. James H. Reed, Mr. John Johnson are loyal supporters. Also Dr.

Thomas Arbuthnot, Mr. Frank Brooks, Mrs. M. A. Campbell, Mr. E. Curtis Clark, Dr. Will Earhart, Rev. and Mrs. Homer H. Flint, Fred C. Haller, Mrs. James Lindsay Hoyt, Glendinning Keeble, Mrs. J. R. McCune, Mr. and Mrs. J. B. Orr, Richard Rauh, and the Tuesday Musical Club. Latterly, the members of the present Executive Board, and Mrs. R. B. Mellon, have been active in the choir's interest. To all these, and to many others, the Mendelssohn Choir is indebted for their help in making possible the thirty successful years of its history.

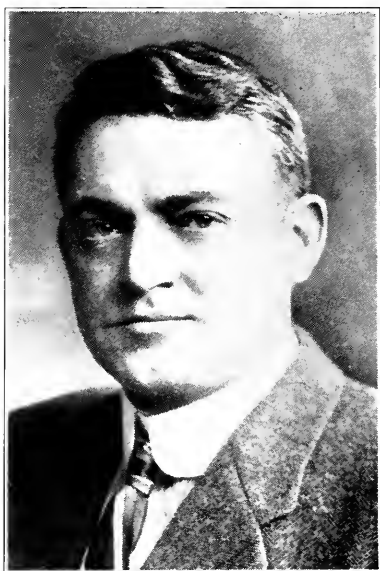
OFFICERS

As a business organization, the choir has always been a self-contained unit, promoting and managing its own concerts. Officers and an executive board are elected annually by the active membership to institute policies and conduct the business. In 1918 an active membership fee of ten dollars was instituted to insure a certain nucleus of financial support. The choir has had its financial ups and downs, with years when expenses were not earned, others when expenses were earned. Always, deficits incurred one season were wiped out in succeeding seasons through the efforts of the active members.

A number of persons have served the choir in official capacity, the number of officers having increased with its growth. Mr. C. J. Braun, Jr. continued as president until 1918, completing ten years of active leadership. During two seasons thereafter Mr. John A. Lathwood served as president. In 1920 Mr. Marcus Boyd became president, to serve during the next fourteen years as a capable business leader, always solicitous for the interests of the choir, his conservatism proving to be a valuable check and balance to the more tempera-



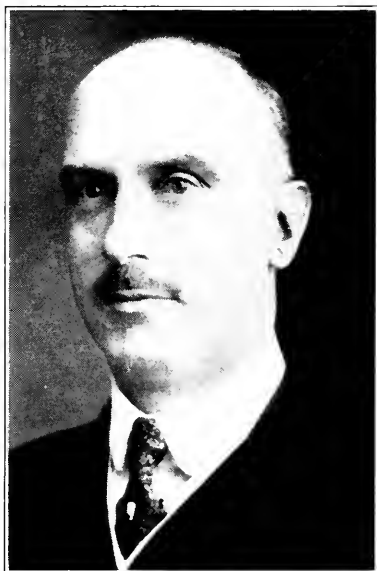
MARCUS BOYD
1920 - 1934



C. J. BRAUN, JR.
1908 - 1918



GEORGE H. DANNER
1934 -



JOHN A. LATHWOOD
1918 - 1920

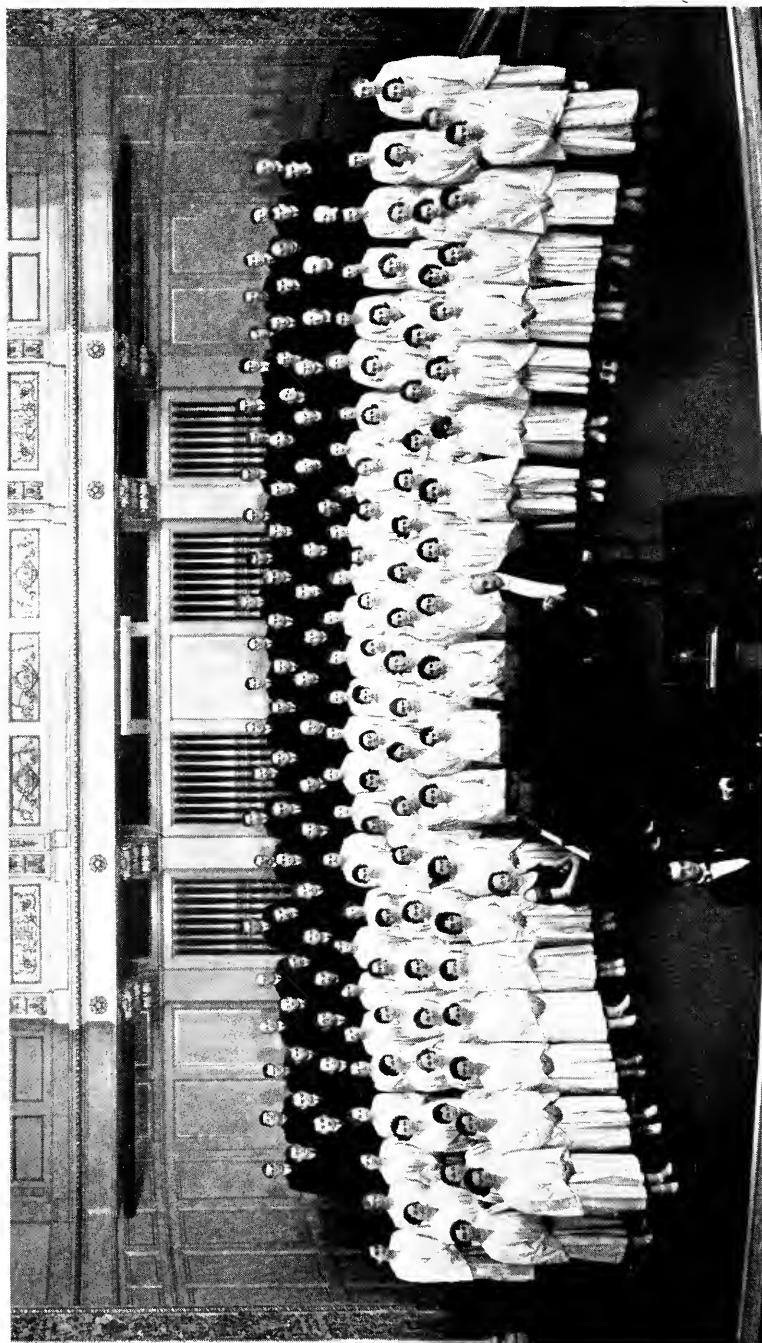
mental forces. In 1934 Mr. Boyd relinquished direct responsibility, to become a vice-president and a life member of the executive committee. At that time a change was made in the by-laws of the choir to permit the election as officers of persons not active members. Then Mr. George H. Danner was elected president, and has served as such to the present. Although never an active member of the choir, Mr. Danner has always been a staunch supporter, his name appearing among the supporting members every year since 1910. Mr. Danner was present at the first concert of the Male Choir in 1909.

Mr. M. S. Johnston, quite unassuming, has handled financial matters as treasurer since 1921. Mr. Charles W. McGhee was secretary and treasurer of the male choir, as noted, and continued as secretary of the mixed choir until 1918. From 1927 until the present he has capably filled the same position. Many others have served faithfully as managers, librarians, committeemen, etc.

* * * *

During thirty years, Carnegie Music Hall has resounded many times to the strains of music sung by the Mendelssohn Choir. The music has been varied, all inclusive in the choral field; its presentation has been stimulating, artistic. Many persons, eminently the conductor, have contributed to the success of the performances. We can truthfully say that throughout the years the Choir has been what the organizers intended, "a body of singers prepared to devote their time and knowledge to the portrayal of music in its highest and most varied forms."

The achievements of the past point the way to the future.



—Trinity Court Studio

MENDELSSOHN CHOIR — OCTOBER 25, 1937

APPENDIX

PROGRAMS AND SOLOISTS

1915 - 1916

1. Miscellaneous
2. Miscellaneous songs and The Crusaders—*Liszt*
3. STABAT MATER—*Dvorak*
HYMN OF PRAISE—*Mendelssohn*

1916 - 1917

1. Three groups of songs and
Cantata: The Swan and the Skylark—*Goring-Thomas*

2. REQUIEM—*Verdi*

Anna Laura Johnson, *soprano*
Emma S. Parenteau, *contralto*
T. Earle Yearsley, *tenor*
Ralph Urey, *bass*

3. Star Spangled Banner

Miriam's Song of Triumph—*Schubert*
Easter Hymn from "Cavalleria Rusticana"—*Mascagni*
KING OLAF—*Elgar*

Ada M. Smith, *soprano*
T. Earle Yearsley, *tenor*
Frank Cuthbert, *baritone*

America

GUEST ARTISTS

Ossip Gabrilowitsch, *pianist*
New York Symphony Orchestra,
Walter Damrosch, *conductor*

Luigi von Kunits, *violinist*

New York Symphony Orchestra,
Walter Damrosch, *conductor*

1917 - 1918

1. Miscellaneous

2. ELLJAH—*Mendelssohn*

Anna Johnson Crec, *soprano*
 Hughetta Owen, *contralto*
 T. Earle Yearsley, *tenor*
 Arthur Middleton, *baritone*

Dr. Charles Heinroth, *organist*

3. First Walpurgis Night—*Mendelssohn*
 Hiawatha's Wedding Feast—*Coleridge-Taylor*

Edith Friedman, *pianist*

1918 - 1919

1. ELLJAH—*Mendelssohn*

Sue Harvard, *soprano*
 Lila Robeson, *contralto*
 Charles Hart, *tenor*
 Arthur Middleton, *baritone*

2. MESSIAH—*Handel*

Dicie Howard, *soprano*
 Alma Beck, *contralto*
 Reed Miller, *tenor*
 Frederick Martin, *bass*

1919 - 1920

1. Cantata—The Song of the Spirits—*Schubert*
 (Men's voices, 8 parts.)
- Cantata—The Blessed Damocel—*Debussy*
 (Women's voices and orchestra)
- Selection—The Crusaders—Gade
 (Choir and orchestra)

Cleveland Symphony Orchestra,
 Nikolai Sokoloff, *conductor*

2. MESSIAH

Grace Kerns, *soprano*
Lila Robeson, *contralto*
Walter Barrington, *tenor*
Edgar Schofield, *bass*

3. Miscellaneous

Spring, Part I, from *The Seasons*—*Haydn*

4. ST. PAUL—*Mendelssohn*

Marguerite Ringo, *soprano*
Emma Gilbert, *contralto*
Robert Quait, *tenor*
Fred Patton, *bass*

1920 - 1921

1. The Golden Legend—*Sullivan*; and other songs

Irene Garrison Cramblett, *soprano*
Ida Kreps, *contralto*
Walter Barrington, *tenor*
Donald McGill, *baritone*
Fred McHugh, *baritone*

2. MESSIAH

Edith Bideau, *soprano*
Pearl Jones, *contralto*
Merlin Davies, *tenor*
Frank Cuthbert, *bass*

3. HORA NOVISSIMA—*Parker*

Grace Kerns, *soprano*
Elizabeth Lennox, *contralto*
Robert Quait, *tenor*
Norman Jolliffe, *baritone*

4. Miscellaneous

1921 - 1922

1. Miscellaneous: ballads and folk songs
The Deacon's Masterpiece—*Fletcher*

2. MESSIAH

Grace Kerns, *soprano*
Pearl Jones, *contralto*
Reed Miller, *tenor*
Frank Cuthbert, *bass*

3. THE REDEMPTION—*Gounod*

Lillian Wood, *soprano*
M. Esther Blue, *soprano*
Sarah Jamison Logan, *contralto*
Nellie Gretton, *contralto*
Edmund Ebert, *tenor*
Fred McHugh, *baritone*
Raymond Griffin, *bass*

4. Stephen Foster Memorial Concert

1922 - 1923

1. DETTINGEN TE DEUM—*Handel*

Nell Morgan Cappel, *soprano*
Nellie Gretton, *contralto*
M. L. Gardner, *tenor*
Donald McGill, *baritone*

STABAT MATER—*Rossini*

Irene Garrison Cramblett, *soprano*
Gertrude McDowell, *contralto*
George D. Enfield, *tenor*
Joseph Williams, *bass*

Alfred Boswell, *pianist*

Adolph M. Foerster, Harvey B. Gaul,
T. Carl Whitmer, *guest accompanists*

2. MESSIAH

Jeanette Vreeland, *soprano*
Alta Shultz, *contralto*
Arthur Kraft, *tenor*
Charles Tittman, *bass*

3. THE DREAM OF GERONTIUS—*Elgar*

Mary G. Butler, *mezzo*
Reed Miller, *tenor*
Harold Gittings, *bass*

4. Miscellaneous

Lyell Barber, *pianist*

1923 - 1924

1. Cantata: The Cross of Fire—*Bruch*
Others

Arthur Middleton, *baritone*

2. Special MESSIAH (Perry High School; Community Lyceum Course)

Irene Garrison Cramblett, *soprano*
Alta Shultz, *contralto*
Edmund Ebert, *tenor*
George MacLeod, *bass*

3. MESSIAH

Grace Kerns, *soprano*
Margaret Squires, *contralto*
Robert Quait, *tenor*
Frank Cuthbert, *bass*

4. REQUIEM—*Brahms*

Irma Carpenter, *soprano*
Will S. Leach, *baritone*

5. Miscellaneous

Leo Ornstein, *pianist*

1924 - 1925

1. ELIJAH—*Mendelssohn*

Irene Garrison Cramblett, *soprano*
 Alta Shultz, *contralto*
 Arthur Kraft, *tenor*
 Fraser Gange, *baritone*

2. MESSIAH

Amy Evans, *soprano*
 Nevada Van Der Veer, *contralto*
 Richard Crooks, *tenor*
 John Barclay, *bass*

3. A Song of Destiny—*Brahms* Four solos: songs by Johannes Brahms REQUIEM—*Brahms*

Nell B. Welsh, *soprano*
 John Barclay, *baritone*

John Barclay, *baritone*

4. Miscellaneous

Mathilde Harding, *pianist*

1925 - 1926

1. REQUIEM—*Brahms*. (Two performances at Syria Mosque: Pittsburgh Orchestra Association)

Grace Kerns, *soprano*
 Thomas Denijs, *baritone*

Cleveland Symphony Orchestra,
 Nikolai Sokoloff, *conductor*

2. REQUIEM—*Brahms*. (Two performances at Masonic Hall, Cleveland. Thanksgiving Day)

Grace Kerns, *soprano*
 Thomas Denijs, *baritone*

Cleveland Symphony Orchestra,
 Nikolai Sokoloff, *conductor*

3. MESSIAH

Grace Denms, *soprano*
Nevada Van Der Veer, *contralto*
Allen McQuhae, *tenor*
Fred Patton, *bass*

4. MANZONI REQUIEM—*Verdi*

Sue Harvard, *soprano*
Doris Doe, *contralto*
Walter Barrington, *tenor*
Frank Cuthbert, *bass*

5. Four songs and

Dido and Aeneas—*Parcell*: English Opera

Dorothy Mussler, *Dido*
Ruth Beigle, *Witch*
Ellen Wilcox, *Anna*
Alfred Hagan, *Aeneas*
George MacDonald, *Sorcerer*

1926 - 1927

1. HYMN OF JESUS—*Holst*

HYMN OF PRAISE—*Mendelssohn*

2. MESSIAH

Corrine Kelsey, *soprano*
Ruth Pearey, *contralto*
Dan Beddoe, *tenor*
Fred Patton, *bass*

3. THE PASSION ACCORDING TO ST. MATTHEW—*Bach*

Ethel Hayden, *soprano*
Grace Leslie, *contralto*
Arthur Kraft, *tenor*
Bernard Ferguson, *baritone*

Minneapolis Symphony Orchestra
Henri Verbrugghe, *conductor*

Cincinnati Symphony Orchestra
Fritz Reiner, *conductor*

1927 - 1928

1. REQUIEM—*Mozart*

STABAT MATER—*Drorak*

Jeannette Vreeland, *soprano*
Nevada Van Der Veer, *contralto*
Judson House, *tenor*
Frank Cuthbert, *bass*

2. MESSIAH

Grace Kerns, *soprano*
Marie Stone Langston, *contralto*
Dan Beddoe, *tenor*
Henri Scott, *bass*

3. HYMN OF JESUS—*Holst*

CHORAL SYMPHONY (No. 9, in D Minor)—*Beethoven*

(Syria Mosque: Pittsburgh Orchestra Association.)

4. THE PASSION ACCORDING TO ST. MATTHEW—*Bach*

Ethel Hayden, *soprano*
Grace Leslie, *contralto*
Arthur Kraft, *tenor*
Horace Stevens, *baritone*

Minneapolis Symphony Orchestra
Henri Verbrugghen, *conductor*

1928 - 1929

1. Song of Miriam—Schubert

LA VITA NUOVA—*Wolf-Ferrari*

Frederic' Baer, *baritone*
Florence Boggs, *soprano*

2. MESSIAH

Esther Nelson, *soprano*
Nevada Van Der Veer, *contralto*
Allan Jones, *tenor*
Herbert Gould, *bass*

3. THE BEATITUDES—*Francis*

Roland E. Partridge, *tenor*
Theodore Webb, *baritone*
George MacDonald, *bass*

1929 - 1930

1. ELIJAH—*Mendelssohn*

Ethel Fox, *soprano*
Alta Shultz, *contralto*
Allan Jones, *tenor*
Frederic Baer, *baritone*

2. MESSIAH

Ruth Shaffner, *soprano*
Grace Leslie, *contralto*
Dan Beddoe, *tenor*
Sigurd Nilssen, *bass*

3. Special concert (Syria Mosque: Pittsburgh Symphony Society.)

Challenge of Thor—*Elgar*
Song of Destiny—*Brahms*
Swansea Town—*Holst*
Sorrow—*Palmgren*
Hallelujah (The Mount of Olives)—*Beethoven*

Pittsburgh Symphony Orchestra,
Elias Breeskin, *conductor*

4. Miscellaneous

Cantata: For He Is Risen—*J. Clokey*

Leonora Cortez, *pianist*

1930 - 1931

1. Sursun Corda—*Piechler*
Lament for Beowulf—*Hansen*

Irene Garrison Cramblett, *soprano*
Eda Kreiling, *contralto*
Arthur Kraft, *tenor*
Chester Sterling, *bass*

2. MESSIAH

Grace Kerns, *soprano*
Alta Shultz, *contralto*
Dan Beddoe, *tenor*
Frank Cuthbert, *bass*

3. Psalmus Hungaricus—*Kodaly*

Dan Gridley, *tenor*

DREAM OF GERONTIUS—*Elgar*

Helen Baird, *soprano*
Dan Gridley, *tenor*

1931 - 1932

1. The Spectre's Bride—*Dvorak*

Ethel Fox, *soprano*
Allan Jones, *tenor*
Theodore Webb, *baritone*

2. MESSIAH

Martha Roberts, *soprano*
Nevada Van Der Veer, *contralto*
Harold Haugh, *tenor*
Nelson Eddy, *bass*

3. Israel in Egypt—*Handel*

Irene Garrison Cramblett, *soprano*
Isabel Collin, *soprano*
Sarah Jamison Logan, *contralto*
Ralph Gibalofsky, *tenor*
Edward Williams, *bass*
George MacDonald, *bass*

1932 - 1933

1. REQUIEM—*Brahms*

Ethel S. Philipsen, *soprano*
Nelson Eddy, *baritone*

2. MESSIAH

Olive June Lacy, *soprano*
Alta Shultz, *contralto*
Harold Haugh, *tenor*
Fred Patton, *bass*

3. God's Time Is The Best—*Bach*

Sarah Jamison Logan, *contralto*
Paul Nagle, *tenor*
Chester Sterling, *bass*

BEELSHAZZAR'S FEAST—*Walton*

Edward Williams, *bass*

1933 - 1934

1. THE CHILDREN'S CRUSADE—*Pierne*

Margaret Spaulding Stockdale, *soprano*
 Mildred H. Cunningham, *soprano*
 Harold Haugh, *tenor*
 F. H. Hammon, *baritone*

Children from Pittsburgh Public
 Schools, Dr. Will Earhart,
director of music.

2. MESSIAH

Irene Garrison Cramblett, *soprano*
 Sarah Jamison Logan, *contralto*
 Arthur Davis, *tenor*
 Edward Williams, *bass*

3. THE CHILDREN'S CRUSADE—*Pierne*

Margaret Spaulding Stockdale, *soprano*
 Mildred H. Cunningham, *soprano*
 Arthur Davis, *tenor*
 F. H. Hammon, *baritone*

Children from Pittsburgh Public
 Schools, Dr. Will Earhart,
director of music.

4. THE PASSION ACCORDING TO ST. MATTHEW—*Bach*

Louise Lerch, *soprano*
 Alta Shultz, *contralto*
 Arthur Kraft, *tenor*
 Frank Cuthbert, *baritone*

1934 - 1935

1. MASS IN A—*Frank*

AVODATH HAKODESH—*Bloch*

Frederic Baer, *baritone*

2. MESSIAH

Helen Bell Rush, *soprano*
Viola Byrgerson, *contralto*
Arthur Kraft, *tenor*
Frederic Jencks, *bass*

3. The Challenge of Thor—*Elgar*

Krislma's Flute—*J. Julius Baird (conducting)*

Gralsfeier (Parsifal)—*Wagner*

Hymn of Jesus—*Holst*

Dalies Frantz, *pianist*

1935 - 1936

1. SAMSON AND DELILAH—*Saint-Saens*

Lilian Knowles, *Delilah*

Dan Gridley, *Samson*

Frederic Baer, *The High Priest of Dagon*

2. MESSIAH

Letty Eifler, *soprano*

Mabel King, *contralto*

Earl Umpenhour, *tenor*

Arthur Anderson, *bass*

3. MASS IN B MINOR—*Bach* (East Liberty Presbyterian Church, Good Friday)

Jeannette Vreeland, *soprano*

Rose Bampton, *contralto*

Dan Gridley, *tenor*

Frederic Baer, *baritone*

4. Mass in B Minor—*Bach* (American Guild of Organists, National Convention)

Ann Vernon Root, *soprano*

Viola Byrgerson, *contralto*

Earl Umpenhour, *tenor*

Edward Kemerer, *bass*

1936 - 1937

Ezra Rachlin, *pianist*

1. Flow Sparkling Blue Waters—*Bach*
Music, Spread Thy Voice Around—*Handel*
Ring Out, Ye Crystal Spheres—*Darke*
Drum Taps—*Hanson*

2. MESSIAH

Ann Vernon Root, *soprano*
Nevada Van Der Veer, *contralto*
Clifford Menz, *tenor*
Fred Patton, *bass*

3. MASS IN B MINOR—*Bach* (East Liberty Presbyterian Church, Good Friday)

Ethel Sellers McGill, *soprano*
Alta Shultz, *contralto*
Ernest McChesney, *tenor*
Fred Patton, *bass*

1937 - 1938

1. ELLIJAH—*Mendelssohn*

Irene Williams, *soprano*
Viola Byrgerson, *contralto*
Hamilton Beek, *tenor*
Frederic Baer, *baritone*

2. MESSIAH

Madeline King Bartell, *soprano*
Joan Peebles, *contralto*
George Lapham, *tenor*
Wilbur Evans, *bass*

3. MASS IN B MINOR—*Bach* (East Liberty Presbyterian Church, Good Friday)

Ann Vernon Root, *soprano*
Alta Shultz, *contralto*
Ernest McChesney, *tenor*
Fred Patton, *bass*

4. THE CHILDREN'S CRUSADE—*Pierne*

Children from Pittsburgh Public
Schools, Dr. Will Earhart,
director of music.

MENDELSSOHN CHOIR OF PITTSBURGH

ERNEST LUNT, Mus.D., *conductor*

1937 - 1938

GEORGE J. MACLEOD	<i>Assistant conductor</i>
HOMER C. WICKLINE	<i>Organist and accompanist</i>
MILDRED C. FEY	<i>Assistant accompanist</i>

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